



ADDRESS TO STUDENTS. Delivered by the President, Mr. ASTON WEBB, A.R.A.,
F.S.A., at the General Meeting, 2nd February 1903.

BROTHER STUDENTS,—

EVER since I undertook the responsibilities of this Chair, it has been present to my mind that it would be my duty and privilege to address you this evening, and I have wondered if there was anything that I could say that would be of use or help to you.

The experience of one man, valuable to himself, is seldom of value to another, especially if the other be a younger one, and in Art, perhaps, this is more true than in any other career; each must work out his own salvation, and a stranger cannot intermeddle with his joy.

I am not speaking to-night especially to those who have just entered for the various Prizes and Studentships yearly offered by this Institute. This has been kindly undertaken by Mr. Walter Millard, who is especially qualified for the task and is sure to fulfil it conscientiously and generously. I am speaking to students generally, students of what I think we rightly consider the greatest and noblest of the arts, the art of Architecture, the most abiding and the most useful of the arts. Those of us who heard Dr. Evans's recent paper on his exploration of the Palace of Knossos in Crete must have felt this as he laid bare before us the work executed by men some four or five thousand years ago.

In addressing you students I shall endeavour to give you in the briefest and most condensed manner possible the main lines on which, as it appears to me, a student of Architecture should endeavour to prepare himself for his work.

One thing I would first ask you on the threshold of your career: are you quite sure you have chosen aright? No one can tell this so well as yourself, and you will probably by this time have had sufficient experience of what this career means to form a sound opinion, and I advise you deliberately, if you have any doubt, to throw it up *now*; you will be none the worse, but all the better for the training you have had, and you will find it useful in other careers. If, on the other hand, you determine to go on, decide at the same time never to look back again. It is a career beset of course with difficulties, and one that requires a lifelong training to enable you even to keep your place in it. Remember, this training must be irksome to all who have not their heart in the work, and it will shut you out of many pleasures you will see others enjoy; it is so engrossing that you will inevitably find yourself becoming, to some extent at least, a one-sided man, a contingency which certainly should not by anyone be lightly assumed.

But, on the other hand, if your heart is in it you will find the ever-varying character of your work a never-ending delight, carrying you to many places and bringing you into contact with all sorts and conditions of men, a delight which cannot be excelled, and indeed can hardly be equalled, I think, in any other calling.

But to arrive at this you must follow it with patience. Some young men seem to expect to attain success as soon as, or even before, they are out of their articles; the majority are necessarily doomed to disappointment. Work, you will find, is necessary, and that work must be lifelong; there is no success or happiness without it.

When a young genius was brought to Ruskin, his first question always was, "Does he work?" A clever man, he says, may be indolent, but a great man never.

It is probably the ten years succeeding pupilage that are the most important in the life of most architects, and will be the all-important ones in yours. How will you use them? Then you will begin to rely upon yourself and teach yourself, and cease to rely upon others, a very important difference.

Mr. John Morley said a little time ago in a speech of his, "What a splendid thing a man might make of his own life!" He did not add, because I suppose it is so evident, "What a poor, miserable thing he often does make of it!" It is for you to decide to make a splendid thing of yours. Start with high ideals, for they will be sorely tried. A famous painter told a gathering of students a short time ago that he never painted a picture that realised the ideals he had started with; and if this be true of a distinguished painter, how much more true of lesser men!

Many years ago I read a paper on "Pupilage" before the Architectural Association, and after the paper a gentleman got up and was kind enough to say I had given them many useful hints as to how to *do* their work, would I now give them a few tips as to how to *get* it; but that was not part of my subject then, nor is it now. I will only say this, that if you take care to prepare yourselves and do the work that lies nearest to you as well and as thoroughly as you can, the work will come to you and you will not even have to trouble how to *get* it: the way you *do* what does come to you is the all-important thing. Remember Carlyle's description of common journey-work well done for want of better.

I shall take it that most of you here to-night have completed or are nearing the completion of your articles, and are about to commence your professional life in one capacity or another. You have been, therefore, through a course of systematic instruction, most necessary and most useful if a little dull, and you are now about to take a higher flight, urged, let us believe, by an ideal impulse. Do not clip your wings; the head has been educated, now it is the turn of the heart.

We will assume you have got knowledge. But with all your getting you must get understanding, get to the bottom of things and understand them. A well-stored memory is not the chief essential for an artist, though it is of great value to him. Cultivate curiosity and observation, and leave nothing unexplained. Now is your time. Some grow old without gaining any experience, through never having learnt to observe. Learn now how to learn, or you will never do it; and lead the "strenuous life." Don't be afraid of overwork; the number of people who overwork themselves is infinitesimal; the chances that you will be one of them are hardly worth taking into account.

I would recommend you, for one thing, to know as many artists of about your own age as possible, architects, painters, and sculptors; meet together as often as you can, talk what is called "shop" with them, visit buildings, paintings, and sculpture, old and new, together, criticise these things together, admire where you can and give your reasons, and when you must condemn, give your reasons also; get all you can from your friends, and give them all you can in return. The Royal Academy Schools, this Institute, the Architectural Association, and your own office will give you ample means of doing this, and you will make friends that will last your lifetime, and as difficulties arise in your work you will go to them for advice and counsel, and as occasion arises they will come to you for the same.

You will read, of course, "a lot." A very successful artist friend of mine (not an architect) once told me he had always made a rule of reading not less than five hours a day, and he was a very busy man. Few of you can do that, perhaps; but start with a high ideal and map out a certain time every day for the purpose.

You will have already read your text-books, your Fergusson, your Middleton, your Viollet-le-Duc, and so on, and now you will read more of the romance of architecture, the story of the building of St. Sophia, of the Duomo at Florence, of St. Peter's at Rome, and St. Paul's in London; the lives of great architects, painters, and sculptors of all generations and countries; how they looked at their art and the principles that guided them in the execution of their work; you will read your Ruskin, and in fact all the literature in connection with your art that you can lay your hands on (and there is no difficulty in that respect nowadays), for remember that your clients will expect you to know a great deal more about art in general and your own in particular than they do, and you must not let it be said of you, as a late Bishop of London said of a certain architect, "that he had sat next to him at dinner and was astonished to find that he (the Bishop) knew more about the Parthenon than the architect did himself!"

Then, of course, you will sketch existing buildings, new as well as old, and try to get at the principles of their design and construction. In my day we used to sketch and measure an arcade, a doorway, a font, or other detail easily accessible, draw it out prettily, and publish it in the *Architectural Association Sketch-Book*, and, I am afraid, remain oblivious of the points in the plan, elevation, and section of the building which produced the result we admired but did not understand. You will, I do not doubt, make a rough note of the plan, elevation, and section of the building you are studying, and put on the leading dimensions, noting the thickness of the walls, the amount of lighting area, &c., and any distinguishing features this analysis brings out.

Thus you will learn the real vertebra of the building, although you will probably have no notes fit for publication; but you will know your building in its three dimensions; and you will be surprised, if you continue this plan, how it will give you a grasp of the general conception of buildings, which is what an architect should endeavour to arrive at. The detail is important—vitally important—but the conception is the principal thing; and as you come to design buildings yourself you will think of them in the same way as cubes, not as planes, and, having learnt what feet look like in existing buildings, you will at once understand what they will look like in your own buildings when they come to be realised from paper structures to real brick and stone.

The great buildings of the world are admired because their dimensions are noble and proportionate the one to the other. You will, therefore, never rest till you have obtained this rhythmical music of dimension.

Then you will not think Construction beneath your notice. It is at the root of all great architecture. Wren was a great constructor, the founder of the Royal Society, an inventor of scientific instruments, and a scientific man. Go into St. Paul's and stand under the dome and think; go up into the spire of Salisbury Cathedral and think a little, and realise how greatly daring were the men who designed and erected these structures so that they have withstood the thrusts, the storms and natural decay of centuries, and remain the admiration of mankind.

Then you will also study materials—those that look well in work from colour and texture, and that weather well and improve by time. It is impossible, again, to exaggerate the importance of this towards a satisfactory building.

You will also (if you are wise) keep a commonplace book and jot down dimensions

of things as they come under your notice, because it will save you much time and trouble later, when your hands are full and your time can be better employed than in hunting these matters up.

And with regard to the drawings you send out to the works, you will remember that *what* you show is far more important than *how* you show it; and so you will make your drawings as practical as possible, and write all instructions on them the workmen are likely to require; and you will be comparatively unconcerned as to how your building looks on paper, provided you can see in your mind's eye it will look well in reality. An architect's work is his building, let him produce it how he may. The beautiful drawings of the late J. F. Bentley, shown here a short time ago, had never been seen before, his one desire being—so Mr. Ingress Bell, who knew him well, tells me—that he should be known by his work and nothing else.

I have not, even now, enumerated half the branches of study in which you will have to instruct yourself, but, lest you should feel it an impossible task, I may say that you will find, as you master first one and then another, these subjects will dovetail one into another so that you will gradually, perhaps almost unawares, become a well-informed man.

Then you will travel, of course, when the opportunity occurs. The caution given in this room by Sir Laurence Alma-Tadema a short time ago did not apply, you will see, to foreign travel generally, but to travel undertaken too early in your career and before you know your own country.

And then, in addition to all this, you will practise scrupulous integrity towards your employer, employed, and professional brethren, and you will never do anything you would prefer your client not to know about (for that is a safe rule when you are in doubt). You will, I am sure, endeavour to be courteous, upright, and modest in all your work, not always seeking your own advantage, and so you will raise yourself and your calling and become what we call an English gentleman.

You will not, if you are wise, be content to let your art stay where you found it, but you will go on and on and carry it, as far as in you lies, a step further; you will become a “true lover of the past who does not scorn to take good heed to what the future saith,” and so you will not work in vain.

It is easier, I know—no one better—to say all this than to do it. Nothing worth doing was ever yet easily done; lifelong work is required, and I end, as I began: you will do no good thing without it, and get no enjoyment either without it. The possibilities of life are nearly endless, and they depend mainly on yourselves.

Remember that the pursuit of architecture is a serious pursuit. Some buildings seem as if put up for mere fun; you will not treat your art so, I am sure. Play and fancy in the detail there may be, but the main structure must be sober, with an evident idea to impress or to attract.

Ruskin tells us “it is sympathy and imagination that make the artist.” Cultivate, therefore, both, and you may leave behind you something that has been worth the doing. And doing is the principal thing—don't think over much, but try.

REVIEW OF THE DESIGNS AND DRAWINGS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1903.

By WALTER MILLARD [A.], *Pugin Student* 1879.

IN compliance with a request from the President, which I take as a command, I will endeavour to give, in the form of a short criticism, some of my impressions on making an examination of the Designs and Drawings submitted this year for our Prizes and Studentships. Whilst deeply sensible of the honour of being invited to follow those who in former years have discharged this most responsible duty, and keenly conscious of the extreme delicacy, to say nothing of the difficulty of the task, I will nevertheless waste no vain words on misgivings concerning my own fitness for it, but will proceed forthwith to the expression of thoughts provoked by the exhibition we have been holding. I may say that my opinions on this were formed independently of the prize awards, and indeed, I think, before any awards had been made.

Following the printed Syllabus of Prizes and Studentships, we find the Essay Medal put first. The subject set for it, viz. "A Comparative Review of the various Past and Present Systems of Architectural Training at Home and Abroad," has a very special—we might almost say a vital—interest for us, now in particular; and one can only hope it may have attracted competitors qualified to treat it adequately in spite of the rather vast comprehensiveness of the title. I have not had the opportunity of reading the Essays; but I would point out that any review of the subject could scarcely fail to note the far-reaching fact that as a corporate body "for the general advancement of Civil Architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith," this Institute bears no direct or active part in the work of teaching and training recruits to our profession; but leaves them, in this respect, to the ministrations and mercies of anybody who undertakes "to teach and instruct, to the utmost of his skill and knowledge, in the art and profession of an architect—in consideration of, &c., &c." Rightly or wrongly, the Institute does not train; it provides the course, the hurdles, and the water-jumps. In the exhibition just held we have had brought up before the Institute, for trial and judgment, some results of architectural training obtained elsewhere—and anywhere, training for which the Institute as a body assumes no responsibility; acting rather, so to speak, as a fountain of honour.

THE MEASURED DRAWINGS.

For the Measured Drawings Medal three sets only are submitted, none of them illustrating a subject earlier in date than the seventeenth century. Considering the immense value, in more respects than one, of the faithful delineation of still-existing examples of our old architecture, of all dates, might it not be worth while to increase the sum of money now awarded with this Medal from ten guineas to something more nearly approximating to the bare value of the labour and draughtsmanship required to portray worthily a good subject—as in the case of most well-conducted competitions nowadays? The author of the drawings of Craigievar Castle, Aberdeenshire, neatly lays open for us, by his plans and sections, the inside of a delightful-looking residence. In rather painful contrast with his geometrical

drawings are his pen-and-ink perspective views, of a subject that deserved drawing, marred by peculiarities of penmanship which he should hasten to unlearn.

What a lesson to us all in the quality of restraint from architectural excess do these Scotch castles afford! How well they seem to do without much detail externally, and how happily the detail that is used is concentrated exactly where it means most and tells best in the composition as a whole; whilst internally how home-like and cosy everything seems, with thick enclosing walls and a good blanket of rough-cast on the weather face! The two other competitors illustrate respectively Ball's Park, Hertford—a square, brick-built house of about A.D. 1641, apparently much modernised inside—and the church of St. Martin-in-the-Fields, London—its tower excepted, a rather large omission. Neither set strikes one as a convincingly faithful rendering of its subject; and of what use is an unfaithful rendering? I would ask. The author of the former, whilst ruling innumerable lines to denote brickwork, ignores all jointing in what appears to be masonry, without telling us if it be only stucco; the author of the latter, in his full-size mouldings, fails to indicate a single bed-joint wherever he happens to cross one in section—a point in masonry not altogether negligible. His longitudinal elevation and section of the church in one or two small points do not agree to tell quite the same story; a minor matter, perhaps, but significant.

DESIGNS FOR A TOWN CHURCH.

The subject for the Soane Medallion being a "Design for a Town Church" on a corner site of 140 feet by 90 feet, the attention of competitors was called to the remarks on Church Planning in Sir William Emerson's Presidential Address of 1901. This, alas! seems to have proved indeed what Burges would have described as "strong meat for babes"; at any rate, about one-third of the twenty-one competitors, several of the ablest among them, appear to have considered themselves thereby licensed to arrange for the choir of a modern church—presumably a parish church, whose choir would hardly consist of individuals "in orders"—to sing away by themselves up at the extreme east end of the building, having in most cases interposed between them and the congregation the altar, backed in one instance by a high reredos, and surmounted in others by a big, four-legged baldachino. But, waiving discussion of this question, let us view the designs themselves.

There is still scope for "Advance!" to act up to his motto. He has allowed himself to be dominated by the idea of an elongated octagon for his plan, rather than by the real conditions of the problem of designing a church for that particular site. In like manner "Bee" goes astray, on different lines. He must needs, at all costs, pile up a soaring central tower and spire, borne aloft over the middle of his church on four thick legs—perhaps the least convenient plan of all others for a town church. After indulging to such an extent as he does in such very "Gothic" detail, he ought now to pledge himself to abstain from detail for awhile. "Como," taking a wider base, also goes in for a good central pile-up, resulting in a terribly tall interior. I only fear it would not result in a good church for working purposes, if that be of any consequence. "E Natura Architectura" means at least to be practical, with his "concert-room" floor falling eastwards, his steel-framed roofs, and extract ventilation tubes. At first sight the general lay-out looks right; yet, after all, his interior would prove gloomy, even if neighbours did not block his northern lights. "Fides" produces a church plan without indicating any site; so it is difficult to say how it would do. The design by "Fioretto" shows some largeness of idea, and is, altogether, cleverly devised; but his building is crowned by a needlessly ungainly dome, all out of scale, both internally and externally, with the rest of the architecture, which is too good to be so handicapped. The painting he proposes might

doubtless do something to help matters internally. The sort of work shown by "Ich Dien" is hardly deserving of encouragement, the more so as it looks like the result of bravado rather than of incompetence. The freehand drawing in his perspective view amounts to little less than an affront to the beholder. "IXΘΤΣ" has done an exercise in Byzantine planning and detail, showing in a good set of drawings much careful contrivance, no slight knowledge, and general architectural ability that commands respect. Whether it would add to our happiness to see it all built to-day is another question. "Lauda Finem" strikes one as a man who knows his own mind and has the power of giving effectual expression to his ideas. We may question a few points in his plan, but must allow that he handles his architecture like an architect. He can draw, too, his perspective view surviving even the uncomfortable-looking background of furnace vapour on which it is relieved. "Medici" is one of several who waste precious site-area in attempting, more or less ineffectually, to make some pet idea work; so, the real problem of designing for that site and that alone, is evaded, not solved. "Neni" covers his main area by a barrel-vault so wide in span and so short in the other direction that he might have made a dome of it at once. "Ne oubliez" plants a fairly good tower in the wrong position, on the external angle of the site, thus swamping his church. He is too bold with his tower and too modest with his church. "New Era" shows a well-made effort to put into good form, in his own way, on this particular site lessons learnt—in the best sense—from Bentley's Westminster Cathedral; learnt from a building rather than from books, the way good work ever was done. The plan skilfully utilises every inch of the site, and, but for the debatable position of the choir, would work admirably, whilst producing a striking and even impressive interior in spite of the unavoidable shortness of the whole building. Externally the author has had the happy audacity—and he is the only competitor who has—to treat us to a pair of towers: a pretty sure way of obtaining a telling effect in a building mass and of stamping it with distinction. This almost sets one wishing—though it may be heresy to say so—that such an idea might have been carried out in the case of the Westminster Cathedral itself. With two towers you get twice the emphasis, and something more. The play of light alone, from one to the other, is a charm to count on. The design by "ΦΟΙΝΙΞ" fits the site, but fails as architecture. "Perseverando" produces a working plan, filling the site and resulting in an interior that would have some scale and mystery about it. He hampers himself by the fancied necessity of raising a central tower and of supporting this by transepts, which tell as such only externally, with any effect. He has something to unlearn in the use of detail, as well as in manner of drawing. "Rodari" too obviously attempts to squeeze a big circular church on to a plot of building-land not selected for it. The exact purpose of his tower is not clear, seeing that there are no belfry openings, to speak of. "Sanctus" might well have tried twin towers with advantage in his design, and at the same time, perhaps, have better escaped recalling quite so vividly a lately published design. One is checked in smiling at "Xerxes" and his legions of columns by his evident seriousness. "X a" and "X b" base themselves somewhat closely on Pearson and Sedding respectively, and afford an interesting parallel of stone-vaulted churches. The main disposition of "X a's" building is on right lines for appropriate and dignified effect, though no tower appears, worth mentioning as such. His massing of parts is good, but the repetition of text-book tracery and other detail would be wearisome in execution. He and also "Medici," perhaps with some prophetic insight, put their choir and organ at the west end. "X b's" is, on the whole, a consistent and well threshed-out design, with just a tendency to fussiness in detail in too many places at once. A little might be left out with advantage. His east front would have risen still more majestically above a quieter treatment of the low building at its base. The tower, planted exactly in the right position for it, is quite a noble feature—a good tower for a town church.

Lastly, "Patriarchal Cross" plans a church for the site, and tries to solve the old problem of how to reconcile and make the best of both aspects of a cupola, the interior and the exterior.

DESIGNS FOR A PAVILION IN A PUBLIC GARDEN.

For the Tite Prize this time it may be said that the authorities did "a stately pleasure-dome decree," setting as the subject "A Pavilion in a Public Garden." Competitors might go as they pleased with regard to conditions of site and surroundings, certain accommodation only being asked for; but the designs must be in accordance with the stipulation that the trust fund be applied "in such manner as the President and Council shall deem best calculated to promote the study in England of Italian architecture," as that slightly ambiguous term was understood by Sir William Tite. So, altogether, there is rather less air of stern reality about the fourteen designs for this competition than about those for the Soane.

"Altiora," "Archivolt," and "Ariel" play with architectural forms more or less prettily, but not to exceptionally good purpose, though "Archivolt" has some good points in a disproportioned whole. "Caber Feidh" has designed a building that holds together consistently and has marked character. Why he should think it necessary to put a row of glazed windows in his frieze above a range of open arches is a mystery, his section showing how futile they would be for lighting purposes and how needless. "Forum" has composed a group too fussy to be fine architecture. "Le Nord" produces a straightforward piece of architecture, soberly and sensibly designed. "Lindisfarne" secures apparent unity in his design, which, however, will not bear close scrutiny. "Lux" has had a big cupola to work off—not a bad one, by the way, to look at; but, would it stand, especially on the ground-floor supports shown? Otherwise his architecture is well handled. "Mime" and "Mulciber" have done exercises in the grouping of architectural forms radiating on plan from a central cupola. "Pax" denies himself a perspective view, so that full justice is scarcely done to the merits of his thoughtfully laid-out piece of architecture. In the same way, of course, some of its weaknesses too may escape disclosure. The design by "Phoenix" is unassuming, and so far welcome; whilst that by "Queen of Hearts" comprises too many different ideas to be quite happily combined and to hang well together as one thing. "St. Winifred's" design would not make good architecture, if it could get built as shown.

THE STUDY OF CONSTRUCTION.

The Grissell Prize, "for the encouragement of the study of Construction," attracts eleven competitors, most of whom seem to consider that the solution of a constructional problem cannot be complete without involving an exercise also in the art of manipulating purely architectural features and detail. Can it be that the display of this latter accomplishment is thrown in as a make-weight?

In working out the "Design for a Stone Dome over a *Porte-cochère* to a large Public Hall," "Blunderbuss" indulges in some sculpture as well as architecture, after attempting a version of Wren's cupola construction at St. Paul's, all in stone, without getting sufficient room between the inner and outer shells to enable the cone really to carry the lantern. "Red Rose" is far less ambitious of showing any ingenious system of construction, whilst giving us architecture so charming that I think Wren himself might have put his name to it and not been found out. "Duomo" conceives a simple dome, and then proceeds to hide it all up externally by architecture, of the Ionic order. In addition he provides and sets a statue, on plan. "Golden Horn"

draws a bare outline section of a dome with no visible means of construction about it—not a joint; which is the more remarkable because his architecture below it is depicted more or less as it might be built. He is careful to specify the arrangement of the electric lighting. "H.I.M." is one of two competitors who venture to complicate the constructional problem by introducing daylight into their dome, above the springing. His architecture itself hardly justifies its intrusion into the question. "Notts" sticks closer to the problem of constructing a dome, and determines that it shall carry a stone lantern on the crown. To make doubly sure as to this he thoughtfully provides and shows, outside, at the springing, a "tested steel cable, coated with Dr. Angus Smith's solution, and afterwards well tarred." "Quercus" also carries a stone lantern, and at the same time pierces his dome for light. He makes some show of architecture. "Civic" goes into the constructional question with calculated diagram of stresses, line of pressure, and specification of mortar. "Wrot iron ties," as he calls them, help to ensure that his stone lantern at the crown shall remain *in situ*. "Sepia" tackles the rather awkward problem of draughtsmanship, if not of construction, involved in the crossing and impenetration of arches to form pendentives, such as we see in illustrations of certain domes in India. His dome proper, raised above these arches on a pierced drum, forms another problem, over the solution of which he expends far less effort. "White Rose" has a double-shell dome carried by architecture of no mean order, ably delineated. Finally, "Z" would have timid visitors received, on alighting from their carriages, by four semi-draped human figures, in stone, of colossal size, standing up in the gloom of the four inner angles of the porch, performing the office of pendentives by carrying on their bowed necks and shoulders the circular cornice, from which a simple dome springs.

ARCHITECTURAL ORNAMENT AND COLOURED DECORATION.

Three men compete for the Owen Jones Studentship, "founded for the encouragement of the study of Architecture, more particularly in respect to Ornament and Coloured Decoration." Mr. Guthrie shows useful studies from St. Mark's, Venice, St. Vitale, Ravenna, Granada, and elsewhere. His original design, for the decoration of a domed chamber, suffers in the first place from too many sources of inspiration. It lacks unity, among other qualities to be desired. Mr. McLachlan, in a slight but illuminating sketch to scale, lays open to us, from end to end, that wonderful interior of the Capella Palatina, Palermo. It sets us asking for more. The mosque at Cordova and St. Anastasia, Verona, afford him subjects for other clever drawings; whilst it is satisfactory to find our own country also represented by examples from Canterbury and Ranworth, in Norfolk, and by the ceilings of that great Suffolk church of Blythburgh. Mr. McLachlan does not venture on a design of his own. Mr. Percy Nobbs relies mainly on one, viz. "a scheme for the mosaic decoration for a church of the form and scale of Sta. Fosca, Torcello," a most appropriate subject to choose. It is easy to imagine that his scheme might be made to work out even more successfully and impressively than his slightly inadequate representations of it would warrant one in supposing. His treatment of broad belts of gold-ground mosaic below the blue-ground mosaic of the main vaulting surfaces seems a happy combination. Evidently he knows what mosaic decoration is, and has found how difficult it is to illustrate by small-scale sketches.

DRAWINGS FOR THE PUGIN STUDENTSHIP.

The Pugin Studentship, "for the promotion of the study of the *Medieval Architecture of Great Britain and Ireland*," is awarded, on conditions, to the author of the best selection of drawings and testimonials. Mr. Harold Gibbons goes the right way to work in his survey of

Cheetham's Hospital, Manchester, which, as regards a good portion of the place, he takes up as a whole and dissects for us, showing its anatomy and its build, all illustrated intelligibly, if not exhaustively. Likewise he lays hold of the interesting, stone-roofed church porch, of two stories, at Leverington, Cambs., making a fairly complete study of it as a self-contained piece of architecture. His quarter-full-size pencil drawing of the Heckington Sedilia, finished, as he tells us, on the spot, is a thoroughly good drawing, so far as it goes without a section, of a subject worth drawing. Mr. Gordon's sketches and drawings have about them rather too much the air of having been made for show, in the first place, and secondly for the purpose of study of the work itself. Nor are they conspicuously good even for the former purpose. Mr. Hamp pursues his out-door studies in architecture as so many of us have been guilty of doing, viz. by making a great variety of little perspective views of buildings—and bits of building. He should, at any rate, make better ones, to justify his procedure. Of this particular line of study Mr. Milne is also a devotee; though, like Mr. Hamp, he grants some concession to possible prejudice by submitting a scale drawing or two. Mr. Mears has much more to show on similar lines; but, besides some needlessly muddy sketches, he gives us, to quarter-inch scale, drawn rather slightly, the steeple of St. Mary's, Oxford, from bottom to top, as well as several interesting coloured drawings, to scale, of Norfolk screens. Mr. Muir's strainers are mostly filled by measured drawings; and, as drawings, very taking one or two of them are, touched up by skilful brushwork, with shadows deftly cast and high lights cunningly left, all at the draughtsman's own sweet will. Other drawings of his look more workmanlike. He might now go on, with advantage, to studying works of architecture rather more *in toto* and a little less in tit-bits. Mr. Myrtle Smith has a good, miscellaneous show of regulation sketches, with a sheet or two of measured work thrown in—for propriety's sake, perhaps. Mr. Westwood does give, besides many little pencillings, pretty and otherwise, a set of measured drawings of a whole church; not, indeed, one of first-class importance architecturally, but possibly with more of real interest in it than one might suspect from a glance at these neat-looking but not quite exhaustive drawings of his. For instance, he blacks in his plan throughout, as though the entire church, as it stands, were all the result of one building effort; which is improbable.

THE GODWIN BURSARY.

I have deemed it a matter of some importance to try and notice, however briefly, the work shown of every competitor for a Prize or Studentship. Of our winners of Studentships the holder of the Godwin Bursary is surely the one most to be envied by men of his own time: since he goes forth to study and report on the *Real Thing*, the work of to-day done by picked men. To think of our sending out one student only a year on such a mission! To be sure, the study of the work of to-day in our own country is barred to him by the conditions of the Bursary, for which any British subject is eligible.

To sum up, I cannot help wondering a little with what feelings would some of the pious founders of our Prizes and Studentships have viewed the Exhibition, and in what way would they have given expression to their feelings. Apart from questions of architectural style merely, would they have been content to observe a large proportion of the designers starting, with some preconceived idea and a stock of architectural trimmings to dispose of, to evolve designs, apparently without intelligently grasping anything like the full significance of the problem to be solved; going the wrong way to their work from the first, and often gratuitously creating difficulties for themselves, perhaps for the purpose of getting over them—but then failing to do this, as Mr. Hare suggested was the case last

year also? Or would the founders have been any better pleased in looking at certain of the representations of old work, wherein some facts are distorted and others left doubtful, when they might be clearly told; evidence not only of slipshod ways of drawing old work, but, furthermore, of a superficial way of regarding it? I must offer just a single instance of this want of thoroughness, because it is typical. One competitor begins to illustrate full-size, in elevation and section, a moulded sash-bar; but, so far from going through with the thing, and telling us the depth of the bar by giving its complete section, he is satisfied to give the moulded edge only, without going even so deep as the plane of the glass itself which the bar is designed to hold! This is so characteristic of much of the draughtsmanship in vogue, professing to be workmanlike. What is an architect, or a student of architecture, if he be not really workmanlike in his methods of work and study? For the root of the evil I fear we must go further back than the individual students themselves. To a quite considerable extent these are yet untaught and untrained in right methods of study; how to learn they have never been taught.

In other callings the cry goes up for efficiency; is this any less needed in ours? But an architect of whom it could only be said that he was efficient would not thereby necessarily be entitled, in the fullest and highest sense, to recognition as an architect. For this he must add to his indispensable practical qualifications something that we try to describe by some such term as artistic ability, but for which term I would prefer to substitute another, viz. the appellation of that rather indefinable quality which, in parallel branches of human knowledge and human endeavour, is generally understood by the word *Scholarship*; a quality based on sound knowledge, yet compounded also with something more than mere knowledge; the crowning result of a process of training rightly applied to draw out and turn to best advantage those finer instincts with which the student may have been endowed by nature. If I might presume to suggest for the architectural student two watchwords, these would be *Scholarship* and *Efficiency*. Without the one he can be no true architect, without the other he will be a sorry architect indeed!





9, CONDUIT STREET, LONDON, W., 7th Feb. 1903.

CHRONICLE

The Prizes and Studentships 1903.

The Annual Exhibition of the works submitted in competition for the Prizes and Studentships in the gift of the Institute opened at the Gallery of the Alpine Club on Tuesday the 22nd ult., and closed on Saturday the 31st. The visitors' book showed nearly thirteen hundred signatures. The number of competitors was fewer than last year—sixty-nine, as against seventy-nine; number of strainers 355, as against 387 last year. The drawings done by the Travelling Students, Messrs. J. Hervey Rutherford, E. H. Bennett, C. Wontner Smith, and Walter Fairbairn, were hung in the Meeting-room on the occasion of the Presentation of Prizes on the 2nd inst.

The Addresses to Students.

Those who followed the President's Address as delivered at the Meeting and who now read it as printed on foregoing pages will perhaps miss some of the humorous touches which delighted the audience last Monday. It was delivered with only occasional reference to the draft prepared for the JOURNAL purposes, and the President's allusions to his personal experiences as a young practitioner and other of his most telling points were interjected apparently as the speaker warmed to his subject. The following is a note of the remarks made on the motion for the vote of thanks:—

Mr. SOLOMON J. SOLOMON, A.R.A., said he had been extremely impressed with the practical wisdom of the President's delightful address to the students, and with the learned criticisms offered of their work; it showed the enormous interest that the professors took in the works of the students of architecture. They saw them that evening in more or less gala attire, but the students knew that sometimes they took off their coats to the work. He did not know that the professors expected the gratitude of the students for what had been done for them; for he held that no man was worth his salt who did not deem it his duty to hand on to those who were to follow

in his footsteps some of the traditions he had received from his master, and even to add to them some of his own experiences. It had been hinted to him that he should say a few words about the relationship between the arts, and he was more or less prepared to do so, but not in an academic sense. The idea he had in his mind was one he might hesitate to speak about in an assembly of that kind, did he not consider that it was pregnant with great possibilities for the future of the art of this country. He referred more particularly to the decorative forms of art, which were so much neglected at the present day. He held a sort of brief for the students of painting of the future in saying these few words to the architectural students of the future, who had it in their power so much to show their—he could hardly say *brotherly* love, because architecture was the *mother* of the arts, and painting and sculpture were the *daughters*. It seemed to him, however, that the first duty of a mother was to find house room for her daughter, and, if possible, to foster her development. This country, he was afraid, did very little for certain forms of art. There were forms which flourished exceedingly, and others led but a torpid existence for want, very often, of nourishment, and certainly for the want of opportunity. The Church, for instance, no longer sought the co-operation of the painter. But a country with a history like ours, richer in great movements than the history of any other modern nation, ought to deem it a necessity to have her great past and her moving present recorded artistically on the walls of her public buildings. He need not point out, in such an assembly, how the architect could materially assist in bringing about such a desirable result. They no doubt would see, as they were practical men, many practical difficulties, and would imagine many others. It might be said—and he had heard it said *à propos* of this subject—that if men existed who could do work of that kind there would be necessarily a demand. But he maintained that that was bad economics; in art, as with commerce, the demand created the supply, and the opportunity would always find out the men. He had put forward this suggestion in the hope that the architects of the future might, as they would have the opportunity, impress upon the community generally the duty they owed to themselves and to the art of the country. He hoped they would excuse him if they thought he had trodden on delicate ground; but he seriously thought the subject was one that justified his talking about it, even as their guest. He understood that it was his pleasant duty to propose a vote of thanks to the President for his address. He had already referred to the practical wisdom in which it abounded. Above all men he knew that the President was one that took off his coat to the work when the interest of the

students was in question. He worked hard at the Academy among the students there, and very hard work it was, too, at times: and in the conversations he frequently had with him, whatever topic they started with, they invariably ended up with the art student. They had seen that evening the enormous interest he took in the students; this, after all, was the interest which the president of any institution ought to take in his art, for the students were the men who would, they hoped, follow in his footsteps. He had much pleasure in proposing a hearty vote of thanks to the President for his delightful Address.

Mr. JOHN BELCHER, A.R.A., *Vice-President*, in seconding the vote of thanks, said that the Address had been most interesting. It was addressed to students generally, and to the younger students in particular, but it was addressed to them all, for they were all students, and could take to heart the many valuable hints and excellent suggestions given by the President. Mr. Millard had also criticised the students' drawings very ably, and carefully, and minutely; they had been much interested in his remarks, and no doubt the students would value what he had said. As one of those who had examined the drawings, he might say that they had given him great pleasure—there was a great deal of excellent work among them—a great deal which showed a decided advance on past times, and they might congratulate themselves on the very excellent exhibition they had enjoyed. Perhaps the weakest part of the work was the sketches. Both the President and Mr. Millard had alluded to the importance and value of sketching, and he agreed with Mr. Millard that they should endeavour, as far as possible, to examine and sketch buildings *in toto*, as he said, instead of "in tit-bits." As the President remarked, in times past they had sketched doors and windows and little bits of buildings, but had probably neglected the more important matter, the consideration of the whole building. He felt very strongly that it was important that they should study the work as a whole. In sketching it was wise to sketch the whole building; by that means they got an insight into the rhythm that the President had spoken of, and the harmony of the parts, the value of proportion, and the value of any pretty bits that they might sketch separately afterwards. They might look at any one part and note it, but they would only learn its relative value when they had studied its position in the whole building—its position very often as a piece of ornament in a large field of plain surface. If they would understand the importance and the value of the one to the other, they must be careful in selecting their tit-bit to note its harmony with its surroundings.

The PRESIDENT, responding, thanked the Meeting for their kind reception of his Address. The giving of such an Address, he said, was a re-

sponsible and difficult thing to do, but it was one that he had taken the greatest possible interest in. They were all interested in what Mr. Solomon had said. Perhaps architects did not give the painter a "look in" quite as often as they ought to do and might do. He had heard it said by painters that architects now pilastered their walls and panelled them so that there was no room left for a picture of any kind. Mr. Solomon was one who not only painted easel pictures, but "could cover a palace front with colour in a single day" if desired, and there were not very many painters at the present day who painted on that scale. They were all much obliged to Mr. Millard for his careful and exhaustive criticisms.

The American Institute of Architects.

The nomination by the Council of Mr. Charles F. McKim, President of the American Institute of Architects, as the recipient of the Royal Gold Medal for the year has most happily coincided with the receipt of the following letter:—

The American Institute of Architects, The Octagon, Washington, D.C., 17th January 1903.

DEAR SIR,—At a meeting of the Board of Directors of the American Institute of Architects held in Washington, 10th December 1902, the Board passed a resolution that any members of the Royal Institute of British Architects who had taken the examination in that Institute were eligible for entrance into the American Institute of Architects without taking an examination for admission to our Society.—Yours very truly,

GLENN BROWN,
Secretary A.I.A.

The Secretary R.I.B.A.

The Council have conveyed to the American Institute their acknowledgment of this graceful act of courtesy.

Competitions: New Technical School, Blackpool.

The Council have had before them the conditions of this competition, which include the following clauses:

XXII. The Council offer premiums of £60 to the author of the design placed first, and £25 to the author of the design placed second, and £15 to the author of the design placed third, but no premium will be paid if in the opinion of the Council no design be worthy thereof.

XXIII. The premiated designs and the reports shall become the sole property of the Council. The Council shall have the right, if they wish, to carry out the selected design entirely or in part or to employ the successful competitor or not as they think fit.

XXIV. The Council do not undertake to carry out the premiated or any other design, and no allowance for such designs beyond the premiums (if awarded) will be made.

XXV. The Council shall be at liberty to employ any competitor to carry out his design, but in the event of his being so employed the premium will merge into his commission. The commission to include the cost of all sketches for approval and full and complete specifications, sections, working and detail drawings, architect's estimates

and superintendence, carrying out the works as architect, and attendance on the Council and any Committee or officials. The commission would be £5 per cent. upon the cost of all buildings, heating apparatus, boundary walls, fences, levelling and draining, and all expenses, but upon a total sum not exceeding £15,000.

XXVII. The design selected will have to be submitted to the Council, and if any alterations are necessary the author shall make such alterations at his own cost, and the premium shall not be payable unless such plans are approved by the Corporation.

XXVIII. The Council will retain an Assessor to advise upon the designs and reserve the right, after consideration of his report, of deciding which design shall be accepted, or of rejecting the whole.

XXIX. Each set of drawings sent in (carriage paid) must be marked by an anonymous motto or number accompanied by a sealed envelope also marked with the same motto or number containing the author's name and address.

The Council have addressed a communication to the promoters.

Some Drawings by George Maddox.

The illustrations with this number are reproduced from a small album of drawings and sketches in the Institute Library, the work of George Maddox [b. 1760; d. 1843], an architect of high repute as a draughtsman among the architects of a century ago, and of some note outside the profession for his paintings of architectural subjects hung at the exhibitions of the Society of British Artists. The drawings here presented are the only completed studies in the collection; the others, which scarcely warrant reproduction, are unfinished compositions in pen and ink, and various sketches and studies in pencil. The sketch given as a tailpiece to p. 199 is part of an idea for a fountain, a few other details of which are among the pen-and-ink drawings. The following letters enclosed in the album, recalling some of the best-known names in the records of the Institute, tell what is known of the drawings:—

37, Gloucester Gardens, W., 3rd March 1869.

DEAR SIR,—I have now the pleasure to send for presentation to the Royal Institute of British Architects the book referred to in my former letter, and yours of the 19th ult., containing drawings and sketches made for me by the late George Maddox, *circa* 1819-20. I think they will be considered interesting as the productions of a talented draughtsman and enthusiastic lover of Art.—Yours faithfully,

Wyatt Papworth, Esq.

DECIMUS BURTON.

19th March 1869.

MY DEAR SEDDON,—I am prevented from being at the Institute to-night to present personally the accompanying sketch-book from Mr. Decimus Burton, which he has kindly entrusted to my care for the purpose.

The sketches are wonderful specimens of handwork, and show great originality of design. The artist, Mr. George Maddox, died about 1843.—Believe me, yours faithfully,

J. P. Seddon, Esq., Hon. Sec.

WYATT PAPWORTH.

The reproductions are the full size of the originals. But the drawings themselves should

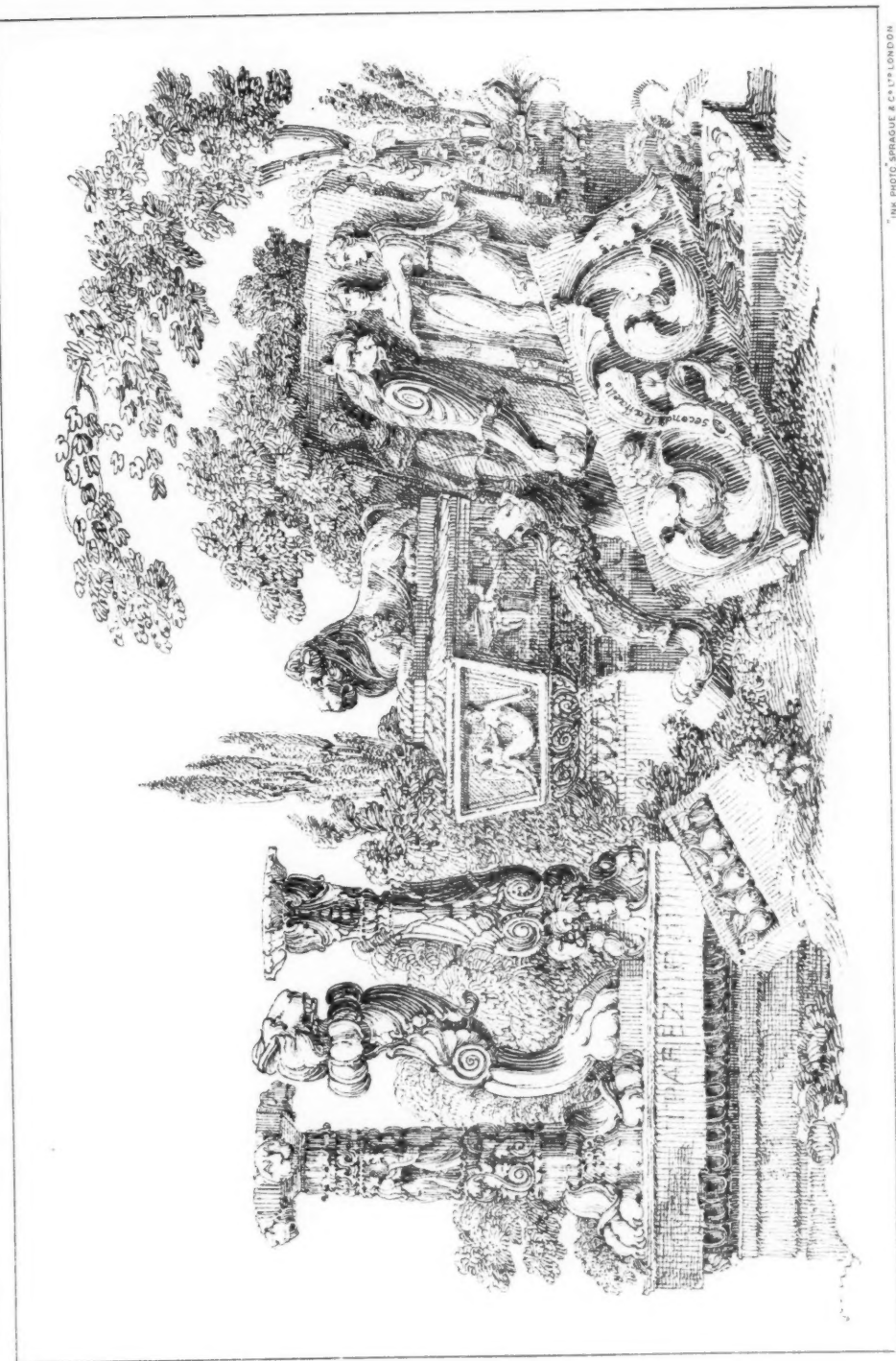
be looked at: reproduction cannot do them justice. Not a little remarkable, considering the extreme fineness and delicacy of touch which distinguish them, is the fact that the artist when he made them had passed his sixtieth year.

George Maddox was the son of a builder of Monmouth. Having served as apprentice to his father he came to London and entered the office of John (afterwards Sir John) Soane. He subsequently had to do with the building of the Pantheon in Oxford Street, an unfortunate connection which involved him in pecuniary difficulties. About 1790 he was commissioned by the Duke of Cumberland, George III.'s brother, to build an opera house in Leicester Square. His design, which included a portico carried by columns sixty feet high, was approved, and all but the final preliminaries to building arranged, when his patron died, and the project was abandoned. About 1820 he was engaged under B. Wyatt to conduct the works at Clarence House, then building for Frederick, Duke of York. He also carried out the building of Strensham Court, near Pershore, Worcestershire. He designed various private buildings and shops in the Strand, Conduit Street, Southampton Street, Tavistock Place, Bloomsbury—all of them original and pleasing compositions of an Anglo-Greek type. In later life his architectural practice fell away altogether, and for many years before his death he maintained himself by teaching drawing and occasionally making designs and drawings for architects. His system of drawing volutes is described and illustrated in the *Civil Engineer*, 6th January 1844. Decimus Burton was a pupil in his drawing school.

Maddox died at the age of eighty-three. An obituary notice in the *Civil Engineer* for 1844 credits him with being an artist in the most comprehensive sense of the word—to a degree, perhaps, that was prejudicial to his immediate interests, since he was too much wrapt up in art to concern himself about his own worldly advancement.

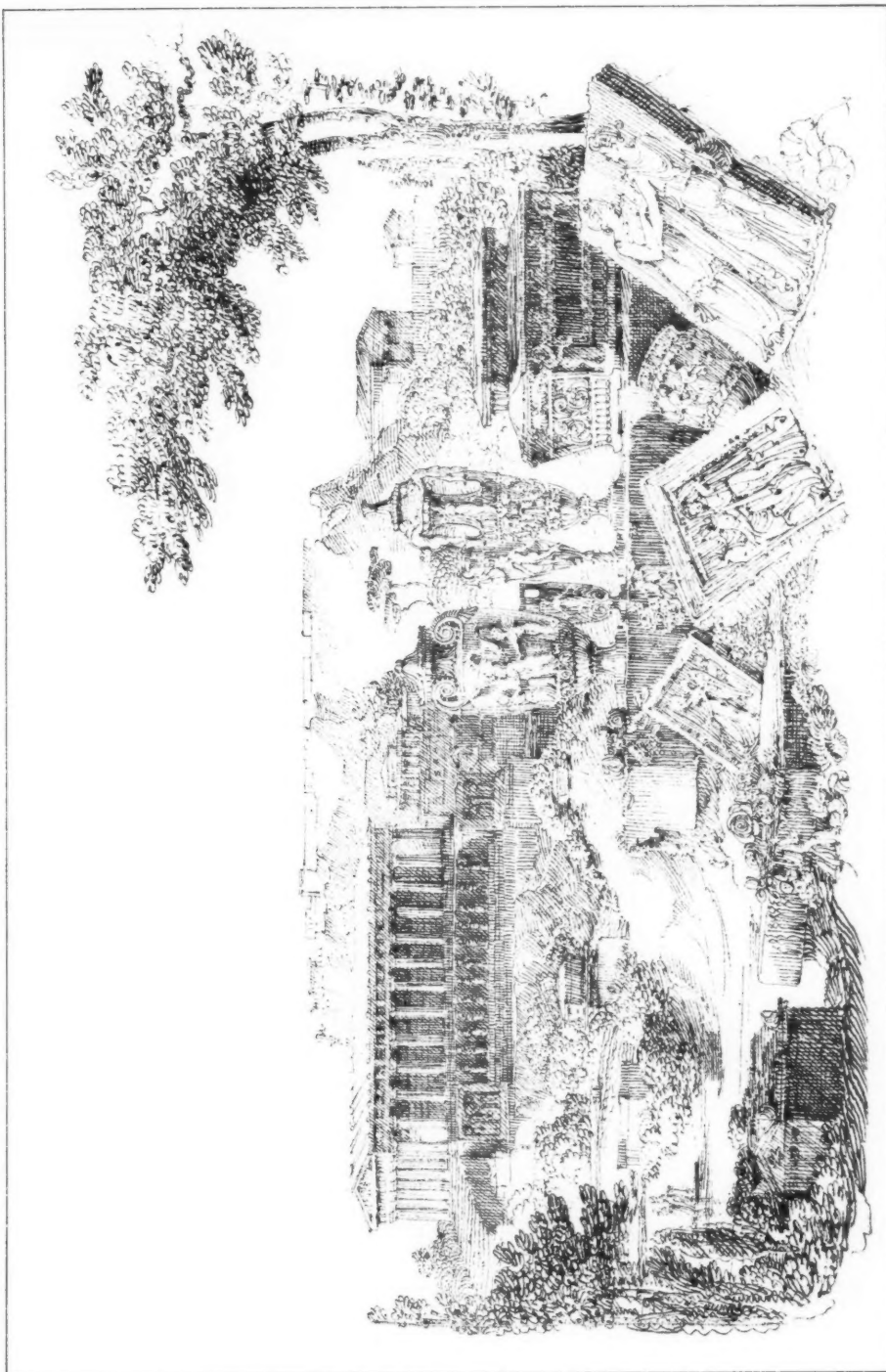
The Wellington Monument at St. Paul's.

At the Meeting last Monday, before coming to the main business of the evening, the President referred to the proposals for completing the Wellington Monument at St. Paul's Cathedral. It was a matter, he said, that few people were more interested in than architects. The monument had a quality that was specially appreciated by them. The Council, he went on to say, had had the matter under consideration at their meeting that afternoon, and he had been requested on their behalf to express a hope that if, as they understood, the equestrian model of the Duke by Stevens was in such a condition that it could be placed on the monument for examination and consideration before anything further was done,



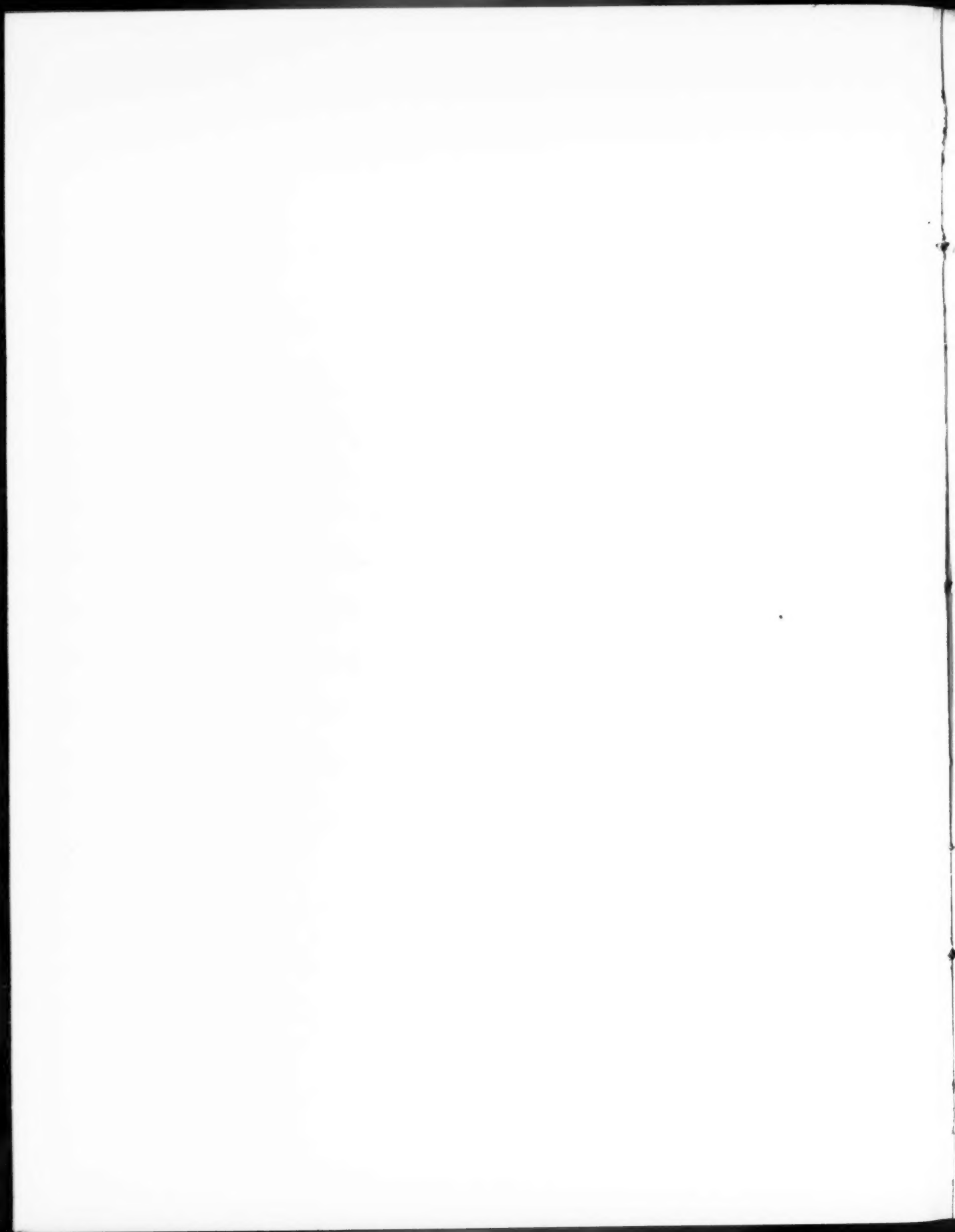
FROM A DRAWING IN THE INSTITUTE COLLECTION BY GEORGE MADDOX, c. 1819-20.

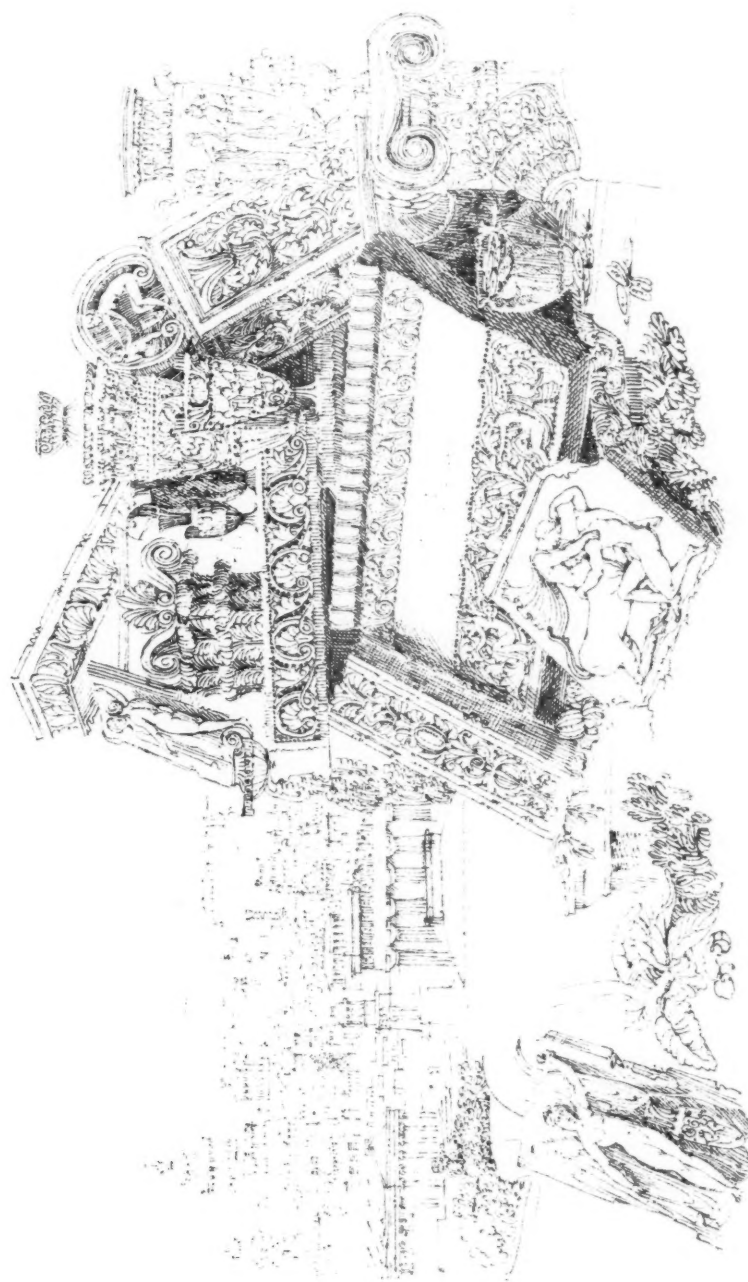




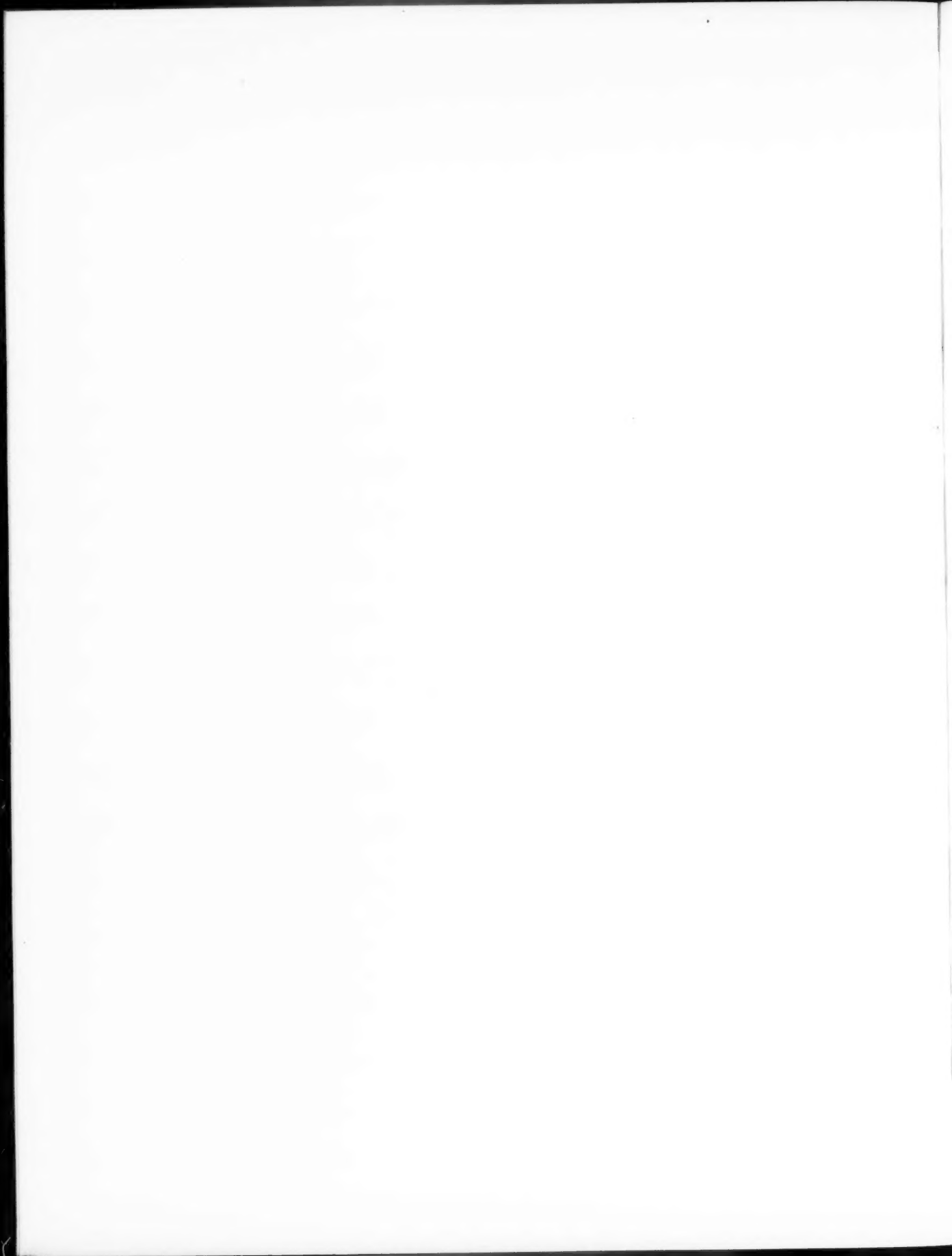
FROM A DRAWING IN THE INSTITUTE COLLECTION BY GEORGE MADDOX, c. 1819-20.

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FROM A DRAWING IN THE INSTITUTE COLLECTION BY GEORGE MADDOX, c. 1819—20.



that course would be adopted, so as to ensure, as far as possible, the work's being completed without the intervention of any other hand.

The *Saturday Review*, which, moved by its art critic, Mr. D. S. MacColl, has taken an active interest in a project for completing the monument, in its issue of the 24th ult. gives some particulars of the actual condition of Stevens's model. It says:—

Alfred Stevens's full-sized model for the group of horse and rider is, as a design, complete. What a sculptor understands by the "movement" of the figures and all their parts is absolutely determined. If the model were to be cast to-morrow as it stands, and placed in position, apart from one or two details to be mentioned shortly, and certain roughnesses of surface, it is unlikely, given the height at which it will stand, that the cursory observer would distinguish it from what it will be when the proposed work has been done. The plaster model has some evident imperfections in the following respects. One of the hoofs of the horse has been broken off or left unfinished: the tail is in the same condition; the drapery of the Duke is clipped and somewhat rough; the hands (which will be practically invisible) are modelled in a summary way. But for the design of missing parts we fortunately have the evidence of the original sketch-model at Kensington (the treatment of the horse's tail is one of its superb features), besides the supplementary evidence of several drawings. The difficulty, therefore, of filling in the missing details is reduced to a minimum, and what remains to be done is to get the surface modelling, from Stevens's rough indications on the plaster, into a state for casting that will make the bronze not too incongruous with that of the existing groups.

The Committee privately formed some time ago to bring about the completion of the monument, and whose proposals are said to have the approval of the Dean and Chapter, consists of the Bishop of Stepney (Chairman), Lord Hardwicke (Treasurer), the Editor of the *Saturday Review* (Hon. Secretary), Mr. D. S. MacColl, Mr. F. H. Trench, and Mr. J. R. Clayton. One of their first steps was to acquire Stevens's plaster model, which has been so long and jealously guarded by a Fellow of the Institute, Mr. Hugh Stannus. Paying its meed of tribute to Mr. Stannus, the *Saturday Review* says: "The nation owes no little gratitude to this pupil of Stevens for preserving at his private cost this precious document, which was allowed to take the chances of the auction-room at Stevens's death instead of being guarded in a museum. Mr. Stannus further helped the Committee by the loan of drawings that establish Stevens's final intention about the pedestal of this group."

The Prize Drawings for Exhibition in the Provinces.

The following selection from the premiated designs and drawings in the Institute Competitions for Prizes and Studentships 1902-3, together with some studies submitted by candidates for the Intermediate Examination, will be exhibited in various cities of the United Kingdom

during the next few months, under the auspices of the Allied Societies:—

The Royal Institute Silver Medal (Measured Drawings).—Craigievar Castle (2 strainers), by Mr. Andrew Rollo (under motto "Philabeg"), awarded the Medal and Ten Guineas.

The Soane Medallion.—Designs for a Town Church: 4 strainers by Mr. Edwin F. Reynolds (under motto "IXΘΥΣ"), awarded the Medallion and £100; 2 strainers by Mr. F. C. Mears (under motto "Como") and 2 strainers by Mr. C. Wontner Smith (under motto "X"), awarded Medals of Merit.

The Owen Jones Studentship.—Drawings by Mr. Percy E. Nobbs (3 strainers), awarded the Certificate and £100; drawings by Mr. L. Rome Guthrie (2 strainers), awarded Medal of Merit and Ten Guineas.

The Pugin Studentship.—Drawings by Mr. J. Harold Gibbons (2 strainers), awarded the Medal and £40; drawings by Mr. A. Muir (1 strainer), awarded Medal of Merit and Ten Guineas.

The Tite Prize.—Design for a Pavilion in a Public Garden: 2 strainers by Mr. David Smith (under motto "Caber Feidh"), awarded the Certificate and £30.

The Grissell Gold Medal.—Design for a Stone Dome over a Porte-cochère to a large Public Hall; 2 strainers by Mr. J. B. Fulton (under motto "White Rose"), awarded the Medal and Ten Guineas.

Testimonies of Study (18 sheets).—Drawings by Messrs. A. C. Bossom, J. L. Fouracre, Wm. Heywood, and S. Warwick (*Intermediate Examination*).

Special Election to Fellowship.

The Council at their meeting on Monday the 19th ult. elected the following gentleman to Fellowship of the Institute under the proviso to By-law 9—viz.:

DAVID MORGAN, of Charles Street Chambers, Cardiff, *President of the Cardiff, South Wales, and Monmouthshire Society of Architects.*

The Carpenters' Hall Lectures, 1903.

The following are the arrangements for the Carpenters' Hall Lectures this year:—

Feb. 19.—Professor R. Elsey Smith [A.] on "Ancient Rome in 1903" (Chairman: Mr. Aston Webb, A.R.A., *President*).

Feb. 26.—Dr. G. V. Poore, F.R.C.P., on "Where Town and Country meet" (Chairman: Dr. Longstaff, L.C.C.).

March 5.—Mr. J. Alfred Gotch, F.S.A. [F.], on "Modern Furniture, Movable and Fixed" (Chairman: Sir C. Purdon Clarke, C.I.E. [F.]).

March 12.—Professor T. Roger Smith [F.] on "Canterbury Cathedral" (Chairman: Rev. W. Page Roberts, Canon of Canterbury).

March 19.—Maurice Fitzmaurice, C.M.G., M.Inst.C.E., on "The Assouan Dam and Egyptian Irrigation."

The Lectures are held at Carpenters' Hall, London Wall, at 8 p.m. on the above dates. Admission is free by ticket. Members may obtain tickets at the Institute.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1902-3, held Monday, 2nd February 1903, at 8 p.m., the President, Mr. Aston Webb, A.R.A., F.S.A., in the Chair, with 32 Fellows (including 17 members of the Council), 38 Associates (including 2 members of the Council), 2 Hon. Associates, and visitors, the Minutes of the Meeting held 19th January 1903 [p. 188] were taken as read and signed as correct.

The following Associates attending for the first time since their election were formally admitted by the President and signed the register:—viz. Cyril Wontner Smith, Louis Edward Pryke, Arthur Halcrow Verstage, Henry L. E. Merille de Colleville, John Harold Gibbons, William James Nash, and Horace Moger.

The President announced that the Council proposed to submit to His Majesty the King the name of Mr. Charles F. McKim, architect, of New York, as a fit recipient of the Royal Gold Medal for the current year.

The President made a communication with reference to the proposed completion of Alfred Stevens's monument to the Duke of Wellington in St. Paul's Cathedral.

The President having delivered the Annual Address to Students, Mr. Walter Millard [A.] read a Criticism of the Designs and Drawings submitted for the Prizes and Studentships: whereupon, on the motion of Mr. Solomon J. Solomon, A.R.A., seconded by Mr. John Belcher, A.R.A., Vice-President, a vote of thanks was passed by acclamation to the authors of the Addresses.

The presentation of prizes was then made by the President, and the various students introduced, as follows:—

ESSAY PRIZE.

Certificate of Hon. Mention to Mr. A. T. Griffith.

MEASURED DRAWINGS MEDAL.

Silver Medal and £10 10s. to Mr. Andrew Rollo.

SOANE MEDALLION.

The Medallion to Mr. E. F. Reynolds.

Medal of Merit to Mr. F. C. Mears.

Medal of Merit to Mr. C. Wontner Smith.

OWEN JONES STUDENTSHIP.

Mr. Percy E. Nobbs introduced as the *Owen Jones Student*.

Medal of Merit and £10 10s. to Mr. L. Rome Guthrie.

PUGIN STUDENTSHIP.

Mr. J. Harold Gibbons introduced as the *Pugin Student*.

Medal of Merit and £10 10s. to Mr. A. Muir.

GODWIN BURSARY.

Mr. A. Dunbar Smith introduced as the *Godwin Bursar*.

TITE PRIZE.

Certificate to Mr. David Smith.

CATES PRIZE.

£40 to Mr. A. Halcrow Verstage.

GRINSELL GOLD MEDAL.

Gold Medal and £10 10s. to Mr. J. B. Fulton.

ASHPITEL PRIZE.

Books of the value of £10 to Mr. Wm. Greenwood.

OWEN JONES STUDENTSHIP 1901.

Certificate and £50 to Mr. J. Hervey Rutherford.

OWEN JONES STUDENTSHIP 1902.

Certificate to Mr. Edward H. Bennett.

GODWIN BURSARY 1902.

Medal to Mr. C. A. Daubney.

PUGIN STUDENTSHIP 1902.

Medal and £40 to Mr. C. Wontner Smith.

The following candidates for membership, found by the Council to be eligible and qualified for membership according to the Charter and By-laws, were recommended for election, viz.:—As FELLOWS, Wilfrid Ainslie; Sir Robert Rowand Anderson, LL.D., F.R.S.E. (Edinburgh); Thomas Edwin Cooper; Herbert Davis; James Macintyre Henry (Edinburgh); Walter Stirrup (Blackburn); William Angelo Waddington [A.] (Manchester); John Henry Townsend Woodd, M.A.Cantab.; Arthur William Yeomans (Somerset). As ASSOCIATES, Robert Bennett (*Probationer* 1898, *Student* 1900, *Qualified* 1902) (Buxton); William Edward Brooks (*Probationer* 1900, *Student* 1901, *Qualified* 1902); Frederick Billingham Chester (*Probationer* 1892, *Student* 1898, *Qualified* 1902); Walter St. Leger Crowley (*Probationer* 1896, *Student* 1899, *Qualified* 1902) (Cardiff); William Greenwood, *Ashpitel prizeman* 1902 (*Probationer* 1900, *Student* 1901, *Qualified* 1902) (Blackburn); John Hindle Higson (*Probationer* 1895, *Student* 1898, *Qualified* 1902) (Blackburn); Joseph Holt (*Probationer* 1893, *Student* 1898, *Qualified* 1902) (Wilmslow, Cheshire); Charles Henry Hopson (*Colonial Examination*, *Montreal*, 1902) (Sydney, Cape Breton, Canada); Henry Joseph Bissaker Hoskins (*Probationer* 1898, *Student* 1900, *Qualified* 1902) (Birmingham); John Ivor Price Jones (*Probationer* 1895, *Student* 1898, *Qualified* 1902) (Cardiff); James Morton Lethbridge (*Probationer* 1898, *Student* 1900, *Qualified* 1902); Thomas Forbes MacLennan (*Special Examination* 1902) (Edinburgh); Thomas McLaren (*Colonial Examination*, *Montreal*, 1902) (Montreal); Charles Ernest Monro (*Probationer* 1891, *Student* 1899, *Qualified* 1902) (Glasgow); George Salway Nicol (*Probationer* 1895, *Student* 1897, *Qualified* 1902) (Birmingham); Charles Edmund Lancaster Parkinson (*Probationer* 1899, *Student* 1900, *Qualified* 1902); Frank George Richardson (*Special Examination* 1901); Nathan Thomas Salmon (*Probationer* 1895, *Student* 1897, *Qualified* 1902) (Reading); Stanley Towse (*Probationer* 1893, *Student* 1899, *Qualified* 1902); William Henry Watkins (*Probationer* 1899, *Student* 1901, *Qualified* 1902) (Bristol); Horace White (*Probationer* 1896, *Student* 1898, *Qualified* 1902); Francis Carr Wrigley (*Probationer* 1897, *Student* 1899, *Qualified* 1902). As HON. CORRESPONDING MEMBER, Constant Moyaax, Member of the Institute of France, President of the Société centrale des Architectes Français, Paris.

The proceedings then closed, and the meeting separated at 10 p.m.

